the Link

Concordia University
Montreal, Quebec

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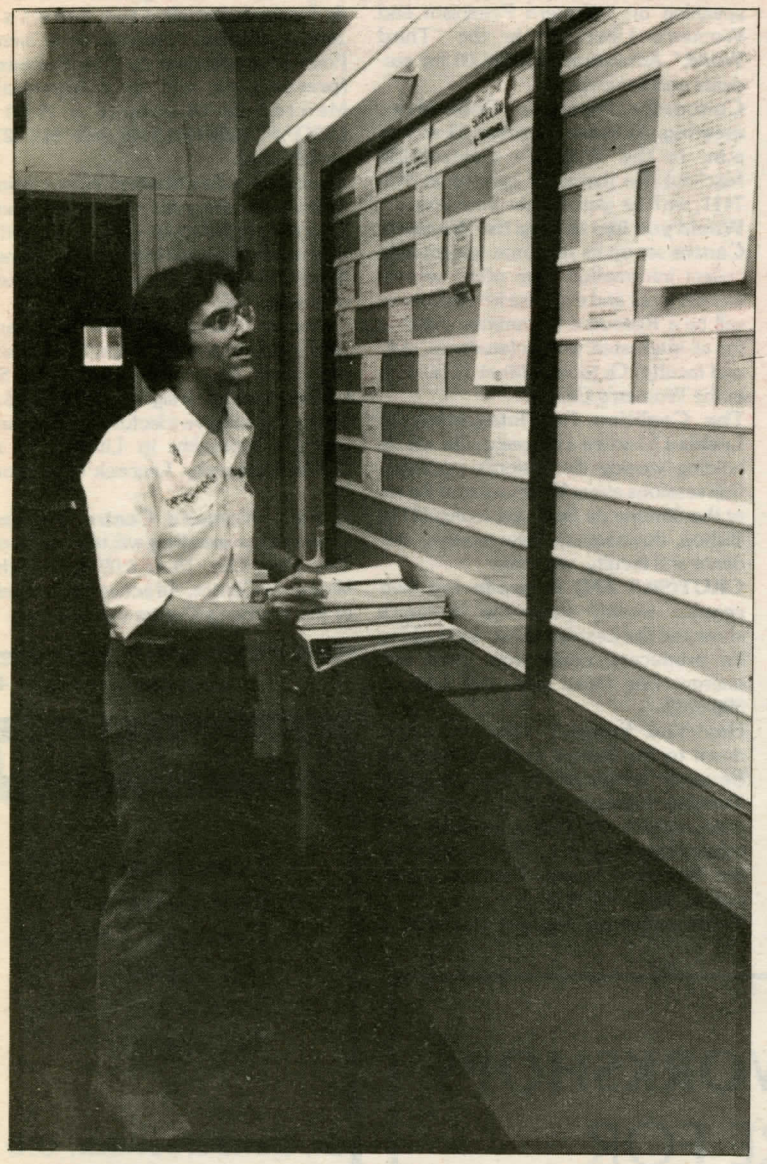


Looking for a summer job will be harder for university students next year following the feds' decision to slash funding of summer employment programs.
Concordia students may feel the cuts harder because of the high percentage of minority students who have traditionally benefited from the programs.

$40 million cut

Summer jobs in jeopardy

by Vlada Milojkovic

Concordia students may have a hard time coming up with their tuition money next year if the federal government goes ahead with plans to decrease summer employment funding in 1988.

The government claims a decrease in the youth unemployment rate justifies a proportionate decline in federal funding.

"Youth unemployment has gone down," says Youth Minister Jean Charest, "so it would be logical that the level of funding not remain the same."

Since the Progressive Conservative government swept into power in 1984, the youth unemployment rate has dropped by two per cent. In the same period, however, summer job funding has decreased 12 per cent, from $201 million in 1984 to $180 million in 1987.

CUSA co-president Robert Douglas said the situation is "very, very serious. A high proportion of Concordia students depend on summer jobs to pay their tuition and survive during the year."

He said Concordia is in a different situation than many other universities.

"The youth unemployment rate may have gone down for a lot of people, but at Concordia there are many visible minority and ethnic students who have a hard time getting jobs for obvious reasons," he said. "Many of them depend on getting these summer jobs."

He said the cuts may have an affect on essential university services as well.

"This summer, CUSA had five positions which were paid for by federal summer grants, including the co-ordinators of the job bank and the Women's Centre," he said. "If these funds were to be cut back, it might result in the cancellation of some important projects."

The Canadian Federation of Students (CFS) has called on the government to establish a base budget for the programme of $205 million and index this budget to the rate of inflation.

But, according to Employment and Immigration information officer Marie-Line Poitier, the government has no obligation to increase funding every year.

The program goes on independently from year to year," she told *the Link*, "without any sort of obligation to be continued and the sum allocated to the program is determined according to objectives, unemployment statistics and budget restrictions."

CFS executive officer Todd Smith said tying the level of funding to the national rate of unemployment and therefore reducing the amount of money available, would force the government to "trade off" poor regions against one another.

Many student organizations and community groups are concerned with a recent trend to include private companies in the summer job creation programme.

Before 1985, only non-profit organizations could take advantage of the summer programme, but in 1987 the private sector received about 30 per cent of the wage subsidies. The government says that students make more money working in the private sector doing a wider variety of jobs.

Richmond Hotte, Ottawa representative of the group Save our Summer(SOS), admits private sector jobs pay more but says non-profit organizations provide more valuable services, like daycare.

Hotte said that non-profit organizations, unlike private companies, could not provide jobs without government funding.

According to a government evaluation of the 1986 summer job creation programme, 4,961 private sector jobs would not have been created without government funding; in comparison, 26,084 non-profit jobs relied entirely on government funding.

"Because of the ongoing battle with Education Minister Claude Ryan about the loans and bursaries situation," said Douglas, "we have not yet been able to get together and deal with the summer employment issue, but you can be sure we will get to that matter before long."

With files from CUP

Unfair conditions

Part-timers demand equality

by Cindy Hoffman

Part-time teachers at the university want the administration to recognize their importance and improve working conditions to allow them to better serve students.

Part-time faculty teach over half the undergraduate courses at the university. There are 1,100 part-time teachers.

The Concordia University Part-Time Faculty Association (C.U.P.F.A) is currently trying to improve working conditions through negotiations with the administration.

C.U.P.F.A president Carl Raudesepp says the university is not giving part-timers enough incentive and support to do their jobs professionally.

"The university is relying more and more on part-time teachers and they are not even acknowledged," Raudesepp said.

"Part- time workers are paid next to nothing," said part-time communications teacher Kevin Dowlar.

Dowlar says he teaches three hours a week, spends five hours a week preparing each lesson, sets aside at least one hour for students' problems, and has prepared for his course all summer but is only paid $2,450 for the semester.

A future in part-time work is "out of the question for me", he said.

Part- time teachers deserve to be paid pro-rata, Raudesepp says. For example if a full-time teacher teaches two courses and is paid $50,000 , then a part-time teacher who teaches one course should be paid half of that—$25 000 instead of $2, 450.

Another issue is that part-timers are not given any job security or tenure within the university.

"They never know if they'll be coming back next year," Raudesepp complained.

Lonegran College secretary Angela Wilson, who has worked on issues concerning part-time teachers, agrees that a main issue is the lack of job security.

"After being away from work for more than three months because of sickness, a part-time worker may sit at home thinking 'Sure, the university will call me back soon', but it never happens", Wilson said.

When a full time position becomes available, instead of recruit-

continued on page 3

Aid system ignores female students

by Francine Dubé

The Quebec loans and bursaries system unfairly penalizes women students, according to the women's caucus of the province's largest student coalition.

Low wages, a high drop-out rate, and the high cost of being a single parent are problems specific to women which reforms to the loans and bursaries system should seek to address, say caucus members of l'Association nationale d'etudiants et etudiantes du Quebec (ANEEQ).

Paying back the loans is a far bigger problem for women than it is for men, says Josette Cote, ANEEQ representative for the Universite de Quebec a Montreal.

"Women have less chance of getting a job when they graduate and will make less money than men, but will have to pay back the same amount of money," Cote said.

A high drop-out rate among women university students presents another problem, according to Manon Blanchard of ANEEQ'S women's caucus.

"Many more women enroll in university than men," she said. "But by the time graduation rolls around, the figures are reversed—more men graduate than women. The problem here is that women don't get a diploma, but get indebted anyway."

Single mothers face special problems too. Every student is expected to make a minimum financial contribution to her own education, but the daycare fees single mothers have to pay while they work, or while they are in school, are not deducted from the amount the mother is expected to contribute.

"Daycare fees make it almost impossible for women to contribute the established minimum towards their education," Blanchard said.

The contribution which a spouse must make towards their partner's education poses another stumbling block for women.

Women shouldn't have to be dependent on their husbands for their education, said a caucus participant.

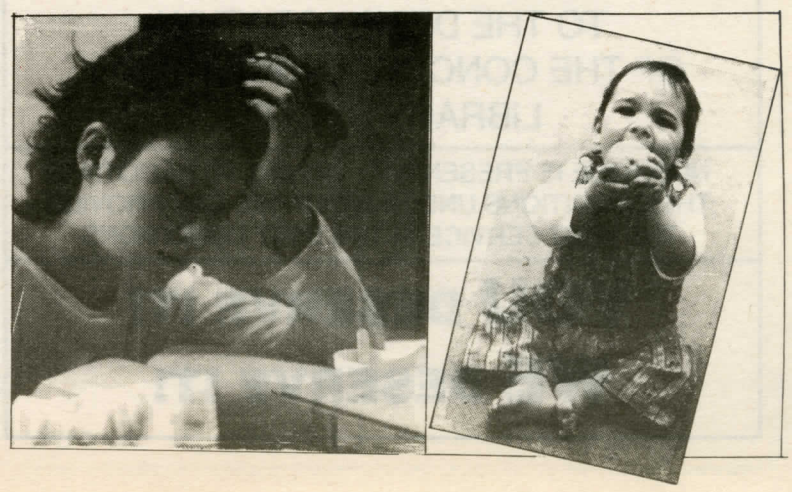
If the the reforms to the Quebec loans and bursaries system proposed by ANEEQ are accepted, these inequalities would become a thing of the past.

Among other proposals, ANEEQ wants to see:

*That the minimum contribution by the student be abolished.

*That the spousal contribution be abolished.

*That the right to maternity leave for students be recognized.



Agenda

Use the Agenda to publicise any Concordia-related event. Drop off your info at our offices at Sir George(H-649) or mail it in, indicating Agenda on the envelope. Deadlines are 5 p.m. Friday for Tuesday issues, and 5 p.m. Wednesday for Friday issues.

FRIDAY, OCTOBER 9

Comedy Afternoon. Free Comedy featuring A.J. Jamel and Marty Putz. At Reggie's Pub at 2:00 p.m. Info. 848-7423 or 7451.

SUNDAY, OCTOBER 11

Eucharist at Loyola Chapel, 11 a.m. and 8 p.m. Robert Nagy presiding.

Society of Friends(Quakers) worship at Belmore House, 3500 Belmore behind the Campus Centre. Welcome.

MONDAY, OCTOBER 12

Thanksgiving shared supper. 6 p.m We'll supply the turkey; please bring something else to share. Welcome Belmore House, 3500 Belmore Ave behind the Campus Center. 848-3588.

TUESDAY, OCTOBER 13

Vacation Information Booth. It's better in the sun. We invite you all... sun-lovers and ski fanatics to come and take advantage of our Christmas and New Year's specials. Sponsored by the Travel Resource Club. On the Mezzanine of Hall Building from 10:00 to 17:00.

WEDNESDAY, OCTOBER 14

Cutumay Camones in Concert. A benefit for El Salvador. Loyola Chapel 7:30 p.m. $6.00; $4.00 for students, seniors and unemployed. 933-6796 or 844-3587.

GENERAL

Concordia Theatre Dept. presents: Bazaar and Rummage by Sue Townsend and directed by Eileen Sproule, and Womberang by Sue Townsend directed by Carol Jones. At the Chameleon Studio from Oct. 8th to Oct. 10th. And from Oct. 15 to thee 17, Line by Israel Horowit and Fen by Carol Churchill. For info. call 848-7141.

The SouthEast-Asian Students Association(SEASA) will hold its Orientation and Welcoming Back Party between 17:30 and 21:30 in room H-651. A General Assembly will be held from 17:30 to 18:30 at the same location. Ethnic food will be served. All invited. Info. Nantha at 873-6150 ext. 325 during office hours.

Anti-Oppression Day. Oct. 17th from 11 a.m. to 5 p.m. in H-110. "There's no racism here." Come and learn about oppression in Canadian Society. Speakers, films and discussions. Sponsored by Concordia Students Against Apartheid. Info. 848-7410.

Chinese Painting: Registration is open for classes in Chinese Painting. Info. call the Art Workshop 848-3511.

The computer User's Group(C.U.G.) is announcing nominations for all of its executive positions. Contact CUG in room H-983 of the Hall Building or phone 848-7494.

Head & Hands, a non-profit community health and social service center for youth, needs volunteers who can tutor high school students in French, English, Math, Science, etc. An extra hour of help per week means better grades, means better possibilities. The program begins in October. Info. 481-0277.

Concordia University Debating Society meetings. Every Wednesday at 7:00 p.m. in H-333-6 and every Friday at 2 p.m. in H-625. Come and learn how to debate! Improve your speaking skills, meet interesting, intelligent and sociable people. We'd be delighted to speak with you! Info. 848-7412.

Sign Language Workshops: offered by the Services for Disabled Students, are starting Tuesday, Oct. 6th from 6:15 to 8:00 p.m.(Introductory) and from 8:15 to 10:15 p.m.(Level 1), in room 760. Open to all students, faculty and staff. Limited enrollment so call now 848-3524.

Photography classes: Beginning soon at the Art Workshop, open to all students, faculty and staff, but spaces are limited, so call now 848-3511.

Rocktober Fest. Two bands every friday in October. 9th In a Sense and Random Variables; 16th Painted faces and Geneva talks; 23rd Kali and Dub inc. and Shank. At the Campus Centre. Tickets $3.00 at CUSA, $4.00 at the door. Info. 848-7474.

WOMEN'S LISTINGS

Do you think that women have a right to make choices that affect their bodies? If you do then join in with thousands of others to demand a right to free and accessible abortions. A province-wide demonstration will be held in Quebec City(on the Plains of Abraham) on October 1st at 1:00 p.m. We anticipate this to be one of the largest women's demonstrations in the last decade. If you would like to go or if you have access to a car please call the Women's Centre at 848-7431.

The Congress of Black women of Concordia University presents: Angela Davis, celebrated scholar, lecturer, author and human rights activist, speaking on "Western Feminism and Women's Liberation in the "Third World." Admission $5.00($4.00 for students and seniors).

Concordia Women's Collective meeting. Tuesday, October 13 at 5:45 p.m. in the Women's Centre(2130 Mackay). Be there! Or calls us at 848-7411, we'll be glad to hear from you!

Would you like to help the Women's Centre set up its resource system-help collect information from other centres and services and organise it? Well, there will be a Resource Committee meeting for all interested women(students, staff and faculty) October 13th at 11:30 a.m. in the Women's Centre.

The Coalition For Integration of Lesbian Studies at Concordia will be holding weekly discussion/support/action sessions every Wednesday at 3 p.m. at the Simone de Beauvoir lounge(2170 Bishop, downstairs). New women, students and faculty, welcome!

CKUT(90.3 FM) is producing two regular weekly shows-the Women's show and the Lesbian show- and looking for producers, conributors ideas and energy. For more info. call Lisa at 398-6787.

Hey!-You hungry? Why not come down to the lounge at the Simone de Beauvoir Institute(2170 Bishop) every Tuesday between 11:30-2:30 and eat, chat, and eat and chat some more with other women! Lotsa fun!!! Sponsored by the Women's Studies Students Association. Info. 848-7449.

Toute celles qui veulent travailler a l'organisation d'une grande celebration de l'ecriture feministe sont invitees a la 1ere Assemblee Generale de la 3ieme Foire Internationale du Live Feministe (prevue pour juin '88 a Montreal), Mercredi le 14 octobre a 19:00 a L'UQAM, salle H-A 3105. Info. 844-3277 ou 525-0886.

Women Studies Student Association meetings. Regular meetings every Thursday at 2:30 p.m. room 301-1 at the Simone de Beauvoir Institute. All women Studies students welcome! come make a difference! Info. 848-7449.

October 17 and 18. Don't miss Jane Rule's visit to Montreal. On Oct. 17 she will be at l'Androgyne, 3636 blv. St-Laurent for a book signing. On Oct. 18 at 8 p.m. she will give a lecture on "Gay and Lesbian Sexuality in Literature" at McGill University, Leacock bldg. room 26.

A next Women's Centre Steering Committee meeting will take place on Thursday, Oct. 15 at 4:00 p.m. in the Women's Centre. All active participants of the Women's Centre are welcome.

classifieds on page 4

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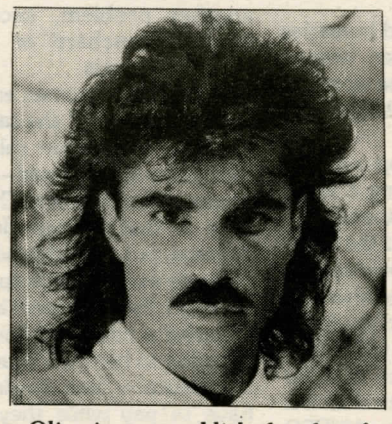

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What's the point

Course evaluations a failure

by Louise Gagnon

What happens to course evaluations?

"What happens to them is a mystery for a lot of people. What we know is what we're told," CUSA co-president Maxine Clarke said.

"The ideal is to have published course evaluations and professor evaluations," she said. " (But) realistically, that's not going to happen."

Clarke says it is important for students to have information to decide on professors, especially considering the new rebate policy doesn't allow refunds for dropped courses after the first two weeks. "I think its important to know what a student expects from professors. I think students have that right," she said.

After receiving the course evaluations, Ron Smith, Director of the Learning Office enters the information into a computer, and sends the results to the university's 70 departments.

Copies of the results go to both the chairperson and professor in 57 departments while copies go to only the professor in 13 departments. In all faculty of commerce departments copies of the results are sent only to the professor.

Smith says copies of the results are then forwarded to a personnel review committee. But in the case of the 13 departments the professor can choose whether or not to provide the information."

The current collective agreement between the university and professors' associations stipulates that the written student comments on evaluation forms cannot be used in personnel decisions.

For part-time faculty, evaluations are always sent to the department chair. As well, the chairperson sees anonymous material such as comments.

"No agreement covers part-time faculty in this regard," Smith said.

Concordia has 750 full-time and 1,100 part-time faculty members.

Smith says a catalogue with the results of course evaluations was published from 1969 to 1974 at Loyola College and also at Sir George Williams University in the early '70's.

But according to Smith, "None of that was meeting the students needs."

Vice-rector academic Francis Whyte doesn't see publishing course evaluations as making them more effective.

"You tend to get into a popularity poll type situation," Whyte said.

Some people also feel that the evaluations are misunderstood, and that publishing them would give some the wrong impression on what is going on within a department.

CUSA vice-president education Randy Orr doesn't consider publishing a booklet of course evaluation results as benificial to students.

"Most students don't have a choice of their courses. In structured programs you have to take certain courses.

"Professors say they have changed styles because evaluations come in pro or negative,," Orr said.

The Concordia University Faculty Association president Dennis O'Conner says that for courses being taught for the first time, "it is important to note that it is for the first time, and it's experimental" and to judge a professor on an evaluation could be a mistake.

O'Conner hopes professors will abide by the unwritten rule and submit evaluation results to the personnel committees.

"It's the law of the land. I hope people can act in accordance with it," O'Conner

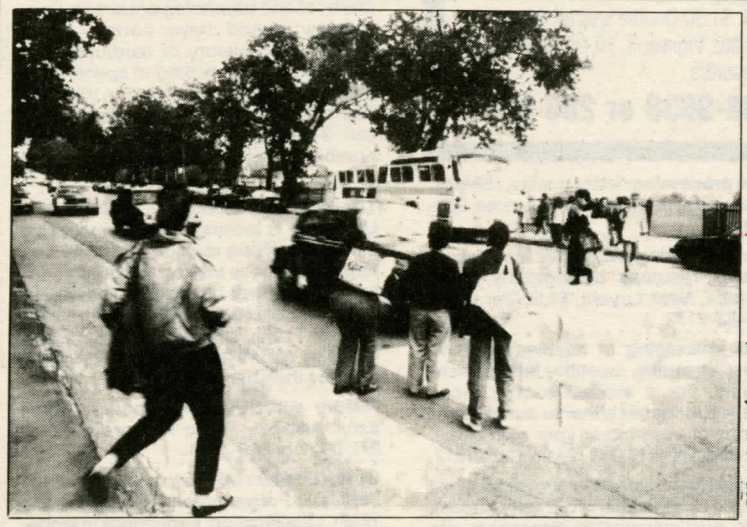

photo by: Xavier Nuez

Students at the Loyola Campus still have to take their lives into their own hands at the infamous crosswalk in front of the university. Newly installed lights at the crosswalk are not functioning,allowing motorists to ignore crossing students.

...part-timers

continued from page 1

ing part-time teachers, teachers are often recruited from outside the school which the administration explains is "to bring in new blood", according to Raudesepp.

What part-timers want is recognition through pro-rated benefits, Wilson says. They should be eligible for benefits, for example, by contributing a third less income to pension plans and health insurance plans than full time workers if they are receiving a third less salary.

Half of the part-time faculty members are women, which has brought the issue of part-timers to the attention of the Office of the Status of Women.

Office of the Status of Women advisor Elizabeth Morey says her office has received funding from the government to hire an employment equity officer who will investigate the problems of female part-time workers and then make recommendations to the rector, which could change the situation for all part-timers.

at McGill

War research opposed

Montreal (CUP)-The campaign against mass destruction weapons research at McGill University is starting once more this fall.

An ad-hoc committee which opposes the developement of Fuel-Air Explosives (FAE) at McGill will now be funded by the university's student council. The committee, which was created last year, will launch a campus wide information campaign and protest against the administration's position on military research funding.

Last year the committee organized a series of protests against FAE research that resulted in a three-day occupation of McGill's administration offices in March.

"It is important to have a university that is defensible on the social implication of its research," said council executive Chris Alexander. "The FAE issue is a good rallying point to raise people's consciousness towards a comprehensive proposal on responsible research."

A report, prepared by a study group appointed by McGill principal David Johnson last March, on military research at the university will be presented to the Board of Governors on October 19.

According to committee member Marc Wills, who was allowed to review it, the report is "useless" because it rejects ethical arguments against research into massive destructive weapons. Instead, the documents reaffirms the right of researchers to be free of external guidelines.

Research on FAE has been pursued at McGill since 1981 by the mechanical engineering department. The studies are funded by the Canadian Department of National Defense (DND). FAE are the most destructive explosives among non-nuclear weapons according to some armament experts.

"DND guidelines don't allow them to do research on offensive biological or chemical weapons," said committee member Jamie Kneen. "We are opposing (the FAE contracts) because they deal only with the development of gruesome weapons."

Some council members argued against funding the committee because beneficial applications of the research had not been presented by the ad-hoc group.

"I didn't feel that both sides were presented," said council member Kelli Paquette. "Unfortunately the professors don't feel they have to make their reasoning public."

Committee member Amy Kaler said that the professors involved in FAE research refused to talk to them.

"They think that to speak to the committee gives us more credibility than we deserve," she said.

News Briefs

Marching for right to choose

The coalition quebecoise pour le droit a l'avortement libre et gratuit will be holding a ralley in Quebec City on October 18. The group is asking that abortions in Quebec be easily accessible and free.

Coalition members say that access to abortion services in this province is being threatened due to budget restrictions and lawsuits against doctors who perform abortions.

They also say that abortions aren't accessible enough. Women shouldn't have to travel long distances from remote regions in order to have abortions, and large urban centres, such as Montreal need more abortion services.

The coalition is demanding

*Decriminalization of abortion

*More funding for abortion services

*That the minister for the condition of women, Monique Gagnon-Tremblay publicly endorse the right of women to control their own bodies.

A bus will be leaving from Montreal on Sunday to join the march.

For information call: 522-7776

Campus clear of radioactivity

CHARLOTTETOWN (CUP)- Students at the University of Prince Edward Island's radio station spun records for two weeks before anybody noticed that CIMN wasn't broadcasting.

The wires which transmit the station's signal to campus residences and to a cable company had been inadvertently snipped during campus renovations over the summer.

John Bentley, CIMN's technician, hopes some wires can be temporarily spliced within a week, restoring transmission to at least some residences.

...keeps the cutbacks away

MONTREAL (CUP) -An apple a day.

That is what Quebec Education Minister Claude Ryan will receive if he does not respond to a letter from a new coalition of English colleges opposing provincial cutbacks.

"We plan to send an apple a day because it represents all of what an education is," said Hilman Yee, an executive for the Dawson College student council. "We also want to show Ryan that we won't give up the fight."

The Dawson student council, along with their counterparts from Champlain, John Abbott, Marianopolis, and Vanier Colleges formed the group of Montreal English colleges last September. The coalition calls itself the Montreal Inter-Collegial Association (MICA).

MICA, which represents some 20,000 students, plans to send a letter and a petition protesting college underfunding to Ryan. The apples roll in if Ryan does not respond.

Quebec colleges are the victims of $13 million cuts in provincial subisides this year. Since 199, there has been a total of $100 million in government cutbacks at the college level.

"Blah, blah, blah ..."

Montreal (CUP)-This forum may be hyped as the first of the kind in Canada but organisers from Quebec believe the issues to be debated are nothing new to their province.

While saying that the National Forum on Post-Secondary Education, to be held October 25 to 28 in Saskatoon, will tackle basic themes like funding and accessibility, some Quebec members are also expressing caution.

"Frankly, most of the issues to be debated have already been argued over and over in Quebec over the last 10 years," said Paul Inchauspe, director general of Ahuntsic College, in Montreal.

"There is nothing new under the sun," he said. "Instead, what will be interesting will be listening to people from other prvinces, listening to someone from New Brunswick, say, telling us about similar problems we've faced."

According to Jacques Boucher, dean of Graduate Studies at the Universite de Montreal, "The specific problems of Quebec aren't part of the forum's agenda really but one cannot avoid them."

Boucher mentioned that important themes to be discussed include the chronic underfunding situation of colleges and universities, re-establishing a credible image for universities, and making universities more in political and social events in Canada.

"Will there be new ideas? I don't think so," Boucher said. "It will be a question of getting common ideas together. There are some basic ideas, some basic problems that should finally be recognised by everyone."

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continued on page 8

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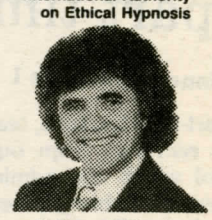

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ZAR

by X

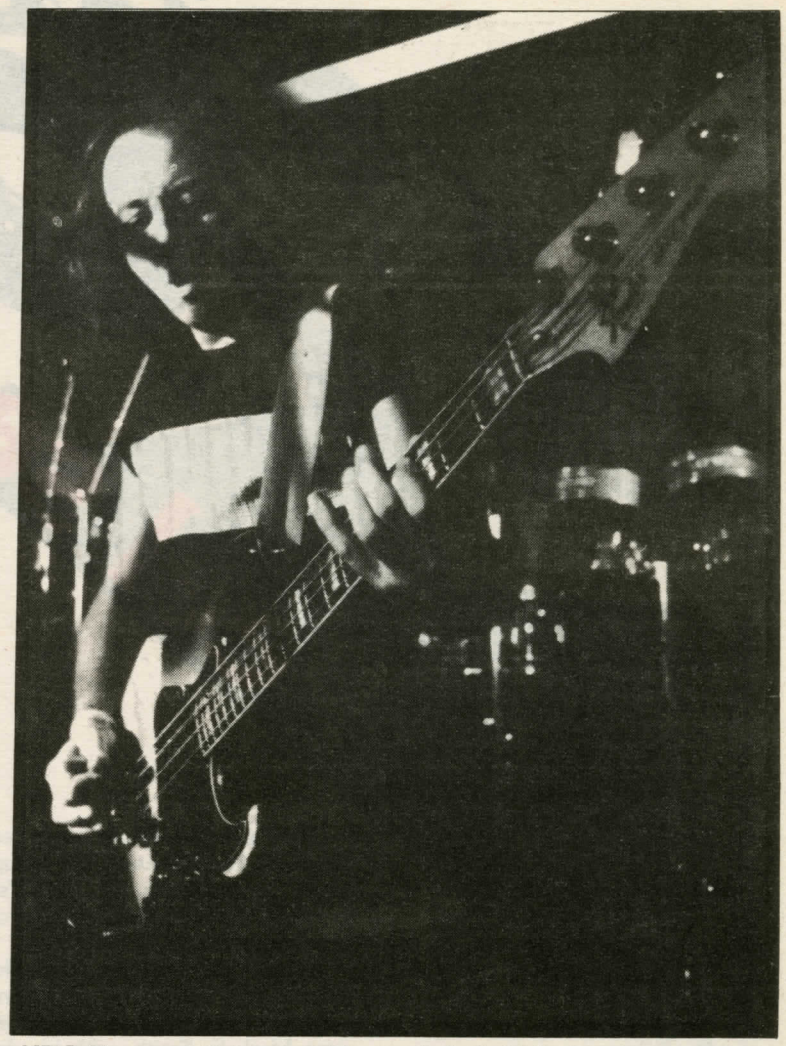
We are in the midst of a low-key Belgian Music Invasion. **ZAR** arrived at the Festival International de Musique Actuelle de Victoriaville in Quebec earlier last week to begin a two-week tour of the province. They tour our chilly domain while another Belgian band, high-energy FRONT 242, are close to wrapping up their brief stay.

The "invasion" (O.K., so I was exaggerating; I'm sorry) may be low-key, but contemporary Belgian music, if not before, now certainly deserves much respect.

Setting a stirring, mystical backdrop to last Sunday's direct-art show at les Foufounes Electriques, ZAR proved to be a talented and sophisticated band. They are made up of five experienced musicians (most over 30 years of age) who manage to fuse rock and jazz together with influences from Asia, Africa and Eastern Europe. A prominent synthesizer blends familiar acoustic sounds with experimental, electronic ones, while the beat is more often than not a variety of African percussion.

ZAR released their first album, "ZAR", in 1985. Their music has undeniably been influenced by the last 20 years, but their style remains fresh and contemporary. Front man Marc Herouet explains that he doesn't want to deny his experience. The band can't help but feel some affinity to the best music of the past. With this foundation, they create their own unique, intricate blend.

The band is on the road presently, but they'll make one final stop in Montreal before heading back home. You can catch them Sunday, Oct. 11th at Café-Campus (3315 Queen Mary Rd.). The show starts at 9:30 pm



cheap stuff

In a Sense and **Random Variables**: Rocktober at the Loyola Campus Centre, tonight at 9pm. Advance tix are available at both CUSA offices for $3; $4 at the door.

BAZZAR and RUMMAGE and **WOMBERANG** two plays you must see because they're written by Sue Townsend, the author of *The Diary of Adrian Mole*. It's gonna be real good. Be part of the brilliant British social satire scene. On top of that it's FREE at the Chameleon Studio, 7141 Sherbrooke, Loyola Campus. The plays are running Oct.9 at 3pm and 8pm, and Oct.10 at 7pm.

Yellow Door For an evening of blues don't miss Bob Ryskiewicz on Oct 10. The Yellow Door is located on 3625 Alymer. Admission is a cheap $2.

Museums for the Future a series sponsored by PARACHUTE mag in collaboration with the Montreal Museum of Fine Arts. Museum directors will present their visions of future museums, inspired by their experiences and reflections within their respective working contexts. Admission is FREE. You can catch Johannes Cladders from Germany on Wed. the 14th at 6:30pm. Info: 842-9805.

Goodbye Leonardo!/Adieu Léonard! a film and music performance with the group *Songs and Dances of the Inanimate World*. At the Musée des beaux-arts de Montreal, 1379 Sherbrooke W., 8 pm. You better check this out pretty soon because it's only playing three dates, Oct.9, 16 and 17. Ticks are $8 or $5 for students and seniors.

Concordia Photographers A group of eight photographers from Concordia will be exhibiting their work from Oct.12 to 16 in the VA Gallery, 1395 Dorchester W. The gallery hours are Mon. to Fri. 10h-22h and Sat. 10h-16h. Vernissage Oct.13 from 19:30-21:30h

En Dernier Recours un documentaire sur le terrorisme dans la Société Canadienne. Ce film nous présente les quartre acteurs principaux dans cette nouvelle guerre sans frontière: le militant, l'intellectuel, le policier et le journaliste. Précéde de si seulement...if only, un film d'animation par Marc Aubry. Au Cinéma ONF, Complexe Guy Favreau, 200 boul Dorchester O. Les 9, 10, 11, 13, 16, 17, 18 et 20 Octobre à 20h. $2.

Prodigal Son a play by Robert Majzels. "No, you've got nothing to be ashamed of. No one's going to confuse you with some poor slob just off the boat." Friday and Saturday nights at 8:30pm, at the Playwright's Workshop, 4001 Berri. Tickets are $5. Info: 843-3685.
See the same play for FREE at the NDG House of Culture on Thursday, Oct.15 at 8pm. That's at 3755 Botrel and you need reservations: 872-2162.

Live classical music FREE on Sunday night at la Chaconne, 342 Ontario E. Starts at 8:30pm.

Battle of the Bands at Station 10. $2 for three bands every Monday night in October. Monday Oct.12 is *The Cornflake, The Jury* and *Achin Spanner*. Shows start at 10pm.

Blue Monday Jam Session with Billy Martin and the Soul Jets at the Rising Sun, 286 St.Catherine W. Free blues all night but expensive beer-$3!

Marathon Concert Alcides Lanza does stuff with pianos, synthesizers, film and slides....FREE entry, reentry and exits....from 6pm to 11pm (let's say midnight) on Oct.13 at Pollack Hall, 555 Sherbrooke W. Sponsored by the McGill Music Faculty.

More Kubrick! *Orange Me/canique*, the French version of *A Clockwork Orange*, at the NFB Cinema, Complexe Guy-Favreau, 200 Dorchester W., on Oct.14. A discussion of the film starts t 7pm and the film shows at 7:30. $4 for people who don't go to UofM.

Roots Movement reggae from Ottawa at the Rising Sun Oct.15-17. $3 Thursday and Friday, $5 Saturday.

Menaka Thakkar with musicians. "The complex, almost incantatory beauty of classical Indian dance." See it for $2 at noon in Salle Wilfrid-Pelletier in Place des Arts, Thurs. Oct.15.

International sound

by Patrick Hamilton

Picture yourself having breakfast in a small greasy-spoon, the only one in town for that matter, some world reknowned famous musician sitting three tables away. Yeah, I know, my skin is prickling too.

The Festival International de Musique Actuelle de Victoriaville was a definite success. The five day event, which ended last sunday, featured musicians from eleven countries, sharing different styles, approaches, and ways of playing music.

Victoriaville is the perfect spot to host this event. It's small (population 30 000), fairly isolated, and quite friendly. The main building where the major events took place only takes in 3-400 people. People going to Victoriaville had to be true aficionados. I thank all for the air of intimity and the party atmosphere 'round town.

Generally every performance was played to a full and enthusiastic audience. I was anxious to see Sun Ra, whom I had heard a lot about. He performed the saturday night, with his 18 musicians. His reputation goes back some 30 years.

Sun Ra and his band played the blues, some boogie-woogie, and traditional american jazz, with interesting arrangements and performed with lots of spirit. They were good, I have to say, but aren't my idea of 'new' music.

Sun Ra seems to play the role of a father-god figure within the band, he treats them like trained pets. Apparently they all live in a commune together somewhere in Mexico, suspiciously reminding me ofa religious sect I once belonged to. (Ha, Ha). I wasn't feeling too well during that show though, you don't get much sleep in a youth hostel where people keep coming and going 'till 3-4 AM. But hey, what do you expect for nine bucks a night?

One of the purposes of a fest like this, is to give great musicians, not all that well known, to play and see and meet others within that same community. For this reason the fest is important. For the music lover, it's cheaper than a weekend in New York, and twice the fun.

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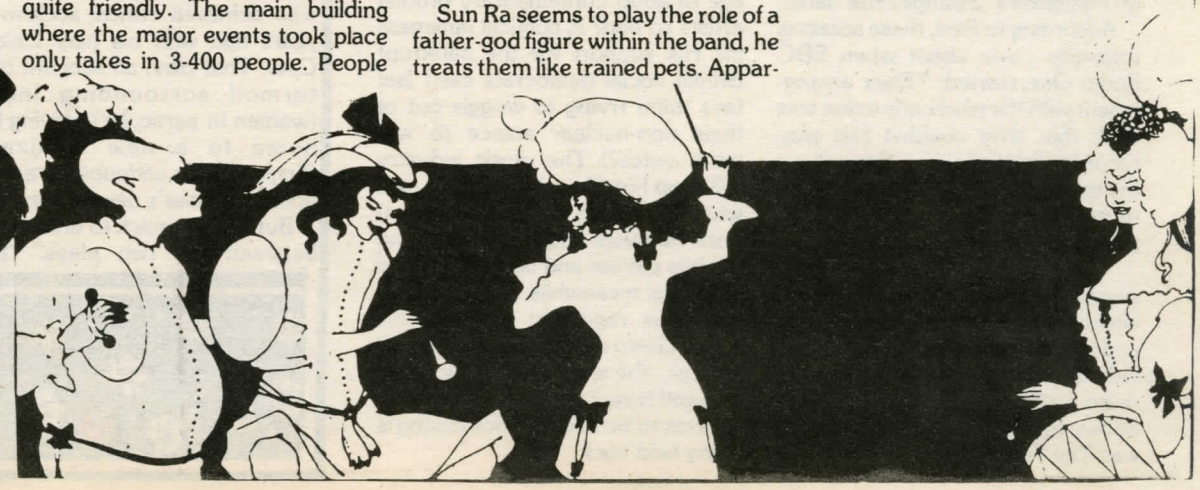


Peel sessions

by Ike Frose

The Fall
Billy Bragg
The Redskins
Polygram Inc., Strange Fruit

Deep within the labyrinth of BBC's Radio One is a man considered by many to be the single most important influence on the British music scene during the past 20 years: the legendary John Peel. Peel has consistently topped readers' polls in UK music mags as the nation's favorite DJ and is responsible for exposing the public to groundbreaking, trendsetting bands and artists from the 60s to today.

He's always been a year ahead of the music industry, spotlighting talent ranging from David Bowie and Pink Floyd to The Jam, The Smiths and hundreds of other soon-to-be-known acts well before they got their first record contracts. Even Vancouver's inimitable DOA got onto a Peel session and turned the hours of exclusive BBC recording time he gives his guests into their celebrated "Don't Turn Your Backs on Desperate Times" EP.

England's premier musical mag, the *New Musical Express* (*NME*) has described Peel as "the lone late-night voice of dissent against the cult of DJ as personality by being a champion of the left-field, an unashamed apologist of noise." This "noise" offered to UK listeners as the "John Peel Show" is now available to a broader audience on vinyl as "The Peel Sessions" - a collection of 18 twelve inch EPs chronicling British pop music history released on Polygram's "Strange Fruit" label.

According to Peel, these sessions originally came about when BBC Radio One started. "Their arrangement with the musicians union was such that they couldn't just play records continuously throughout the day and so they had to get bands to come into the studio to record specifically for the program.

"Over the years they've become- I suppose a bit of an institution- and when punk came along 10 years ago and the whole nature of the record industry changed, we started having more unknown bands and lesser known bands." One of those bands was The Fall.

The Fall- who've done more Peel sessions (10) than any other group- were, according to the *NME* "so horrible, so shattering of rock 'n' roll they made you sit up and listen."

A four-cut recording from November 1978 typifies the singing and writing talents of The Fall's front man Mark E. Smith, with his disarming and engaging lyrics. The opening number, "Putting Me Away" has an omnipresent organ and an overall catchy distortion that shows why this band is one of Peel's favorites. Peel himself says The Fall "keep annoying people", but this release is anything but annoying.

"Mess of My" *previously unreleased* is vintage '78 rock-punk. "No Christmas fr John Key" is a bitter anti-heroin denunciation worth playing for anyone's "the stuff is so cool" friends. "Like to Blow" has more of that pleasantly distorted 60s sound with an organ-grinding lilt to it.

Of these three Peel Session releases, the most disappointing is the Billy Bragg package of six tracks recorded in July 1983. Diehard fans of this self-described "pop-star" and Labour Party darling will be happy to hear two Bragg favorites on vinyl for the first time: his version of John Cale's "Fear is a Man's Best Friend" and Bragg's own "A13, Trunk Road to the Sea". But for those who want more than just sad Bragg boy/girl love songs, they'll have to look elsewhere.

Sure, Bragg's minimalist guitar sounds great and yes, the industry does consider him Britain's foremost political singer/songwriter, but this reviewer contends that he's overrated. This collection doesn't show otherwise.

Bragg has never, for example, approached the unrecognized brilliance of the late revolutionary troubadour, Phil Ochs, yet Bragg gets elevated to star status. Is te shortage of good contemporary protest artists so bad? Is political tameness in? His support for the bankrupt British social democrats can't last (see them trying to wriggle out of their non-nuclear stance to win more votes?) The music industry will drop him like a hot potatoe (see what happened to John Lennon) once he takes a logical course and ditches parties and bosses, left and right. But meanwhile, the necessary rebellious rage that can turn his material into dynamite for real social change - the stuff beyond the death grip and myopia of the Labour Party - seems to be missing. Something is being held back.

This is not the case with the third and most exciting of this series of new releases, which also happens to be the most overtly political in its lyrics. England's Redskins are hot stuff. *Sounds* music magazine said that "in the miner's strike of '84, the Redskins were the most vibrant sound in the country." The collection is a striking testament to that. These guys really cook.

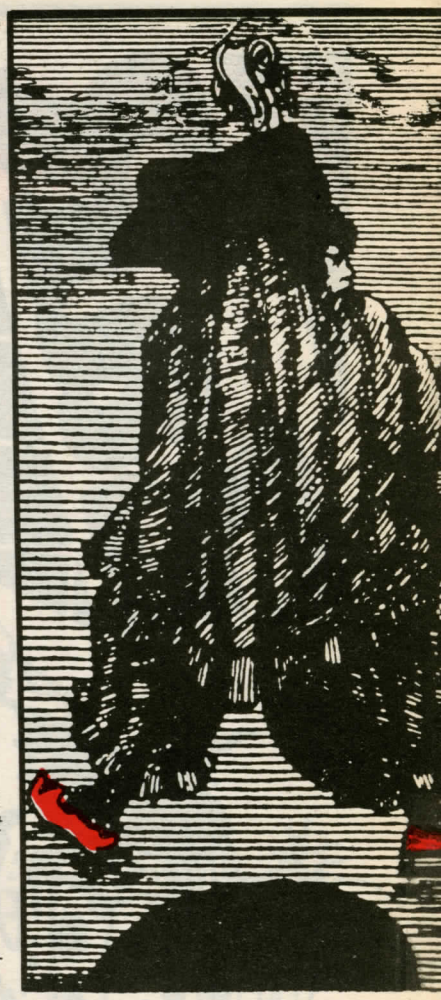
Crisp, infectious percussion topped with uptown horns make for a release of four irresistably contagious pieces. There's the tribal solidarity drum beat on "Unionize"; the rocking rockabilly of "Reds Strike the Blues"; he melodic (though somewhat unclear) dirge in "The Peasant Army" and the brilliant anti-authoritarian anthem of "Kick over the Statues".

The Redskins earned a reputation as a hardworking, tireless political performance unit constantly gigging in support of the miner's strike and other popular causes. Although they broke up in 1986, they did release one LP entitled "Neither Washington nor Moscow." Worth checking out.

If there's any criticism of their material it's directed at their uncritical "workerist" line. They're writing class conscious lyrics that underestimate the ability of people to take control of their own lives outside of a trade union organizational form.

During any strike, but certainly one the scale of the British miner's strike, solidarity within the ranks is necessary if the strike is going to succeed. But a line like "to unionize is to organize" *from the opening cut "Unionize"* is misleading. It ignores the sellouts working people constantly experience from traditional union bureaucrats who cooperate with the bosses to discipline a rebellious, discontented workforce.

"Kick Over the Statues" also means kicking out all those who rule - white, blue, red collars alike. But you can sure have fun doing it to the beat of the Redskins, amen.



Tombstone theatr

by Byron Williston

The recent influx of relatively large numbers of would-be political refugees into Canada has raised a debate that is vociferous and at times ill-informed. For example, that East Indians have been a ubiquitous part of Canadian society since the turn of the century is a fact which been lost in the mire of the current political debate.

That well-entrenched community caught in a crossfire between liberal patronage on the one hand and thinly masked racial xenophobia on the other- is the subject of a new work by playwright Rana Bose called *Baba Jacques Dass and Turmoil at Cote-des-Neiges Cemetery*.

Bose, a Montreal mechanical engineer, is a writer/producer/director who achieved critical acclaim two years ago with his play *Celestial Cow*. That play, an account of the turmoil sorrounding Indians (women in particular) moving from home to a new civilization (England), was undoubtedly a springboard for Bose's newest venture.

But Bose is quick to draw the line between the two plays. "Baba Jacques" is a thoroughly modern, comic look at the Indian community in Montreal. The production, says Bose, "is suffused with very recognizable lingo and has every conceivable Quebecois and Indian dialect thrown in."

In this play, Bose also casts a satirical eye on Hollywood's romanticized Indian stereotype. The figures which have led Western opinion into an overly simplistic view of East Indians -the exotic snake charmer, the furtive, turban-bound bandit, the obsequious elephant boy are properly ridiculed here. Significantly, it is these Indian images, not Indians themselves that Bose is playfully mocking. The power such figures have to perpetuate the chasm between myth and reality is indeed very real.

The story centers around a young Indian man named Binoy - played by McGill Management professor Kunal - who quits his job to become a novelist. He wants to write a story about India and so proceeds to question some of the Montreal Indian community about their feelings on the subject. However, the intrepid young writer meets a wall of indifference, fear and hypocrisy.

Here, the audience is introduced to a major thematic current running througout *Baba Jacques*: the internecine quarreling and self-denial within the Indian community itself. There are lies about why certain Indians came to Canada and denials of the desperate need for a more felicitous integration of Indians into Canadian society. Bose has selected a cast divided approximately in half between Indians and white Canadians. "(It is) a composition," he adds, "which lends itself to the notion that one community has to interface with the other."

The young writer, Binoy, is soon led by his sister to the other major character in the play, Jacques Dass (played by George Beriault). This meeting, in addition to its symbolic element, produces some of the saltiest and most revealing dialogue the play has to offer.

Jacques Dass is a truly remarkable creation. As a sort of reclusive by-product of the sixties, he mirrors the confusion and cynicism of modern society. He has spent

HÜSKER DÜ

fRINGE aRTS

by Lorrie Edmonds

They'll remember it all. Bob Mould , Grant Hart and Greg Norton, collectively known as **Husker Du**, have been one of the strongest influences in North American punk since they first arrived at the beginning of the decade.

Their sound is still fresh, hard, fast and intense, growing more prolific and melodic with each album. Mould's guitar literally melds into his voice, Hart's flaming drums steal the beat, and Norton's bass all the while coolly keeps the whole thing together.

Rising from Minneapolis, Husker Du started out on the independent SST label. Critics instantly loved them, believing intelligent political stance, hardcore, and music could all be in the realms of these three men's minds. Nowadays, Husker Du have signed with the Warner Brothers label (WEA in Canada). This doesn't mean that they have sold out and gone commercial: it just means wider accessibility. In fact, they now have complete creative control over all of their music.

This is a very unusual occurence at least in the corporate music world, since the label normally dictates the way the artists' sound should be. (Of course it is different with true independent labels - you can play howeverthefuck you want, as long as you pay for the studio et al.) I guess their fifteen minutes aren't up yet.

But a lot of the political impressions are no longer broadcasted in their songs, sadly I suppose, because they've realized that many people aren't reacting to their anarchistic messages anymore.

Their latest album, *Warehouse: Songs and Stories*, for Warner Brothers, is a two-record set of previously unreleased material, a good sign that they have matured realistically with their music. Unlike much of the newer breeds, they don't sacrifice melody for speed, but they still rock among the best. Their live shows are for old fans and new, and each night they change the songlists so it's never boring and never the same.

Their older records, with titles like *Zen Arcade*, *Metal Circus*, and *New Day Rising*, have become almost anthemic, spurring on many Du-influenced young bands. In fact, you'll see one of the many opening for them on Oct. 14 at the Spectrum, Montreal's very own (and dare I say infamous?) Doughboys.

You're a student of the world,
learning every day
surrounded by these walls
tell me "Man, I've been around the block"
but you haven't seen it all
I don't know, I don't know
I don't know what you're talking about.

See them live, and then you'll remember.

PEOPLES FRONT 242

by Lynn Suderman

Perhaps it was the full moon last Tuesday night that brought more black-clad people than usual to the Spectrum. And the promise of Belgium's rising star, **Front 242**, that gave the people glassy-eyed stares. Maybe it was just.the smoke machines.

Effects are integral to a Front show. Lots of white lights and smoke and the three performers in their sunglasses and puffed up khakis, seducing the young fans with a perfectly toned balance of stage presence, technology and sound. Very polished.

"Fifty per cent of the basic music is on tape: the rhythms, the baselines and so on," said Richard, the back-up vocalist, electronic drummer and sex idol for the bevy of young ones. "We work with one of us, Daniel, like a d.j. in a disco but not playing just with music. We use other sounds."

Because they use this technique, called sampling, Front on stage is fairly stark-good quality electronic gizmos and three performers. And, of course, the blasted smoke machines.

With Front's history of eliciting often-violent reaction, the surprisingly tame quasi-mainstream performance seemed out of place. "We confess that compared to what we want, the technology we get in the studio, the show is archaic."

At the same time, Richard thinks their style of music can be taken further live. "The basic sound is always the same, the same track, the same band, the same people. The studio feeling is more a thinking feeling. On stage is the jungle. You are free to go as far as you can go."

The bridge between the two Fronts, experimental as opposed to popular, is tenuous, and perhaps that is the point of the band's image. Sunglasses and military garb are an attempt to complete the package- the band as big business. Or the band as para-troopers. Or as freedom fighters for the people's Front 242.

"In Europe some people call us a hardcore synth band or an electro-disco band. That means we're doing a good job if we can reach a point where we can confuse people," said Richard. "When we work I'm not afraid to use a disco track. And I'm not afraid to use a really heavy track. But it always sounds like Front."

The confusion about this band extends to more than finding the correct musical label. Front 242 is a company, a package. A glossy image in sunglasses using the best of new technology to insert news clips, left and right wing propaganda, and whatever other mass media is presently controversial into the sound.

"We are all part of the company but we are human beings with private lives. After that (the stage) we want to be ourselves. The sunglasses give a complete product. When I take off my sunglasses, I am no longer in Front," explained Richard.

When they apply the finishing touches to their package, Front is sure to make the transition to the biggest of 80s underground.

Last year Foufounes, this year the Spectrum, maybe next year the Olympic Stadium. But the smoke wouldn't work there. Damn.

e

time on the "find yourself" spiritual quest circuit in India, Thailand etc. but has returned to Canada disillusioned and embittered.

It is in the cemetery where Jacques has taken up residence that he and Binoy first meet. They eventually get to know each other fairly well and their shared perspectives provide the audience with a strikingly rich portrayal of the Indian community in Canada.

Interspersed throughout the production is a repertoire of five songs, all written by Bose, and performed by renowned Montreal musician Bev Walker and guitarist Himmat Shinhat. The music is easily integrated into the action at certain critical points of the plot. One song, "Oh That Daft Boy" is played to the tune of "Mac The Knife". The addition of music imbues the production with a marked sense of comic purpose and fluidity.

Baba Jacques Dass and Turmoil at Cote de Neiges Cemetery opens on Oct.15 and runs until Oct.18 at the Centaur 1 Theatre. The show begins at 8:30 on the first three nights and at 7:30 on the last night.

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continued from page 4

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(Yes, that messy room at the end of that long corridor)

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Concordia University
Montreal, Quebec

the Link

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Editorial Offices:
1455 de Maisonneuve Blvd. W., Suite H-649
H3G 1M8
Telephone: 848-7405
Advertising Department: 848-7406

staff this issue: Patty Archer, Robert Bock, Sue Burgess, Stephan Dafoe, Barbara Davidson, France Desilets, Francine Dudé, Flux Flypaper, Steven Frank, Louise Gagnon, Cindy Hoffman, Denny Kolbach, Francesca Lo-Dico, Vlada Milajkovic, Andrew Martinadale, Xavier Nuez, A.K. Seattle, Mike Sportza, Comp/edit 5414

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Sports

New stadium put on hold

The stadium we have ...

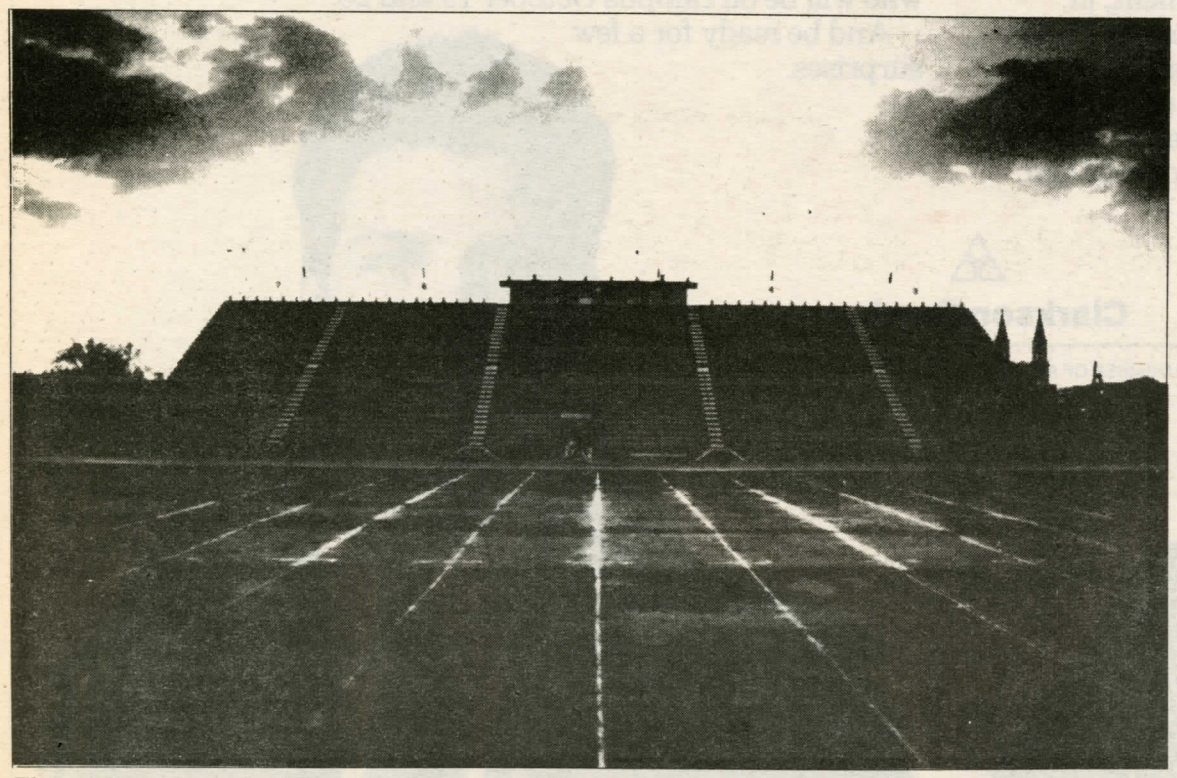
By Michael Fairney

Concordia's stadium woes are about $200,000 away from being over.

Back in the spring, the Verdun city council decided to tear down their 6,000 seat stadium to make way for a condo development. Football coach Skip Rochette looked on in dismay until in stepped a General from the Armed Forces who said that the army would move it for free as a training exercise. The city of Verdun decided that they would sell Concordia the stadium for a dollar.

The only cost would be about $30,000 for instalation. This turned out to be a stumbling block for Concordia's administration however and so the project was delayed.

Then, the army dropped out of the deal. A private company offered it's services for $200,000. This too however has been stalled by Administration budgetary considerations. As a result,the possibility of a stadium at Loyola now looks about the same as the possibility of the Royal George being turned into a library.



The stadium we probably won't get...

photo by Mike Fairney

TALKIN' SPORTS

Inharmonic convergence

By Michael Fairney In the summer, Time magazine saw fit to report on a series of gatherings of religious groups who met under the banner of **Harmonic Convergence**. Groups met in scenic locales throughout the gobe on a Sunday morning back in July to celebrate the aligning of a whole slew of heavenly bodies, an event they said happened only once in the bluest moon, and was a definite sign of the quickly approaching new age. Little has happened since, but how can one test theclaims of Mystics with empirical methodology? One can't, but, using that same methodology to observe th.e happenings of the past weekend, I have come to the conclusion that the staff of the Link and the Varsity squads of Concordia were victims of an **Inharmonic Convergence** of highly malevolent supernatural and heavenly elements. Furthermore, what they converged upon was myself and anything I came into contact with. Thing of it as a reverse midas touch. This may not explain why the Football team lost against Bishops' Saturday, but it does explain why there was no story about the game in tuesday's edition of *the Link*.(Some Materialistic causes for the team's loss are listed in my last column. If you missed it you can always check out Brian Shore's rewrite of it in the last issue of the **CONCORDIAN**) I knew something was up when I was woken up Friday morning at eight am (which was actually a blessing in that it meant that I would actually make it to my 8:45 French class) by my ace woman's soccer reporter Jason Sunick, telling me that he had the flu and wouldn't be able to cover Saturday's tournament. His call reminded me that I still didn't have a ride ut to Bishops's for the Football game. Getting to school on time reminded me that I had two essays due in a week. At 6:30 that evening, while dialling my 20th phone call of the day, it dawned on me that not only would I not be able to get to Bishop's for the game, I wouldn't have anybody to cover the soccer tourney either. eanwhile, I had assigned a photographer to the tourney, unsure whether the original photographer would show up. As it turned out,the original photographer did show up at the game, as well as another photographer who Jason Sunick had told to cover the event.So, this meant that I had three photograhers at thetourney, one of whom was quite angry about that fact,but no writer. On Sunday, when I got the Football and the Soccer results in, they hardly struck me as extraordinary. After all, I never had much confidence in Skip Rochette's confidence in his team, and I felt the same way about the women's soccer team. I thought at first that for headlines I should have just put ditto marks. I was hardly thinking in terms of astrology and strange coincidences. I was too wraped up in the rotten weekend I was having. I mean, Saturday afternoon to drown my sorrows I spent four hours watching my hometown, beloved Blue Jays lose to the Tigers in 12 innings. Talk about rotten. It was Tuesday afternoon, when I heard from my soccer reporter Andrew Martindale that the Sunday Men's Soccer game which he had travelled to had been cancelled because of the weather that I realized that this was no simple "bad" weekend. The rotten luck that had started for me on friday morning had been experiencedby everybody. Bishop's shouldn't have killed Concordia 38-12, it should at least have been a close game. Who has ever heard of a soccer game being rained out? Those guys go north in the winter to practice. Then there's the women's soccer team, who have their spirit broken by Trois Rivieres default and then get killed by a tem who they had tied the week before. Job had it better than that.(cf Job, book of, *the Bible*).

So, I had to rule out the possibility of these troubles coming as a result of a battle between God and the Devil. The remarkable consistency of these events has more to do with the fact that I was involved in them. Yes, the common denominator to all of this is myself. This weekend, I was the center of an **Inharmonic Convergence**. The strange thing for me is that this makes me feel good. Who would have ever thought that a simple sports journalist like myself, beholden only to the gods of accuracy and fairness, should be the target of such an astounding conglomeration of Evil Spirits? I feel rather flattered, albeit in an ironic way. When it finally dawned on me that all these screwups were outside my control, I phoned home to inform my parents.To my surprise, instead of calling me a loon, my father rather sheepishly confided that he had know all about it in advance but had decided to keep the information from me in case nothing came of it.

"So you mean the anxiety attack I had Friday night was all for nought?" "What can I say Mike," my father said " your mother and I didn't think you would believe it anyway. It's quite simple though, you've got the Fairney curse." "The Fairney Curse! So what am I supposed to do Dad, lockmyself in a room and abandon my career as a future topnotchsports journalist?" "That actually might be a good idea Mike," my Dad said as he appeared to consider the idea seriously, "but if you're not prepared to do that, don't expect your life to go too smoothly." "I don't Dad, I don't."

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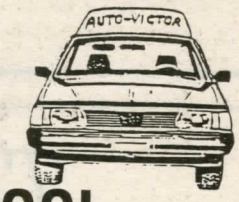

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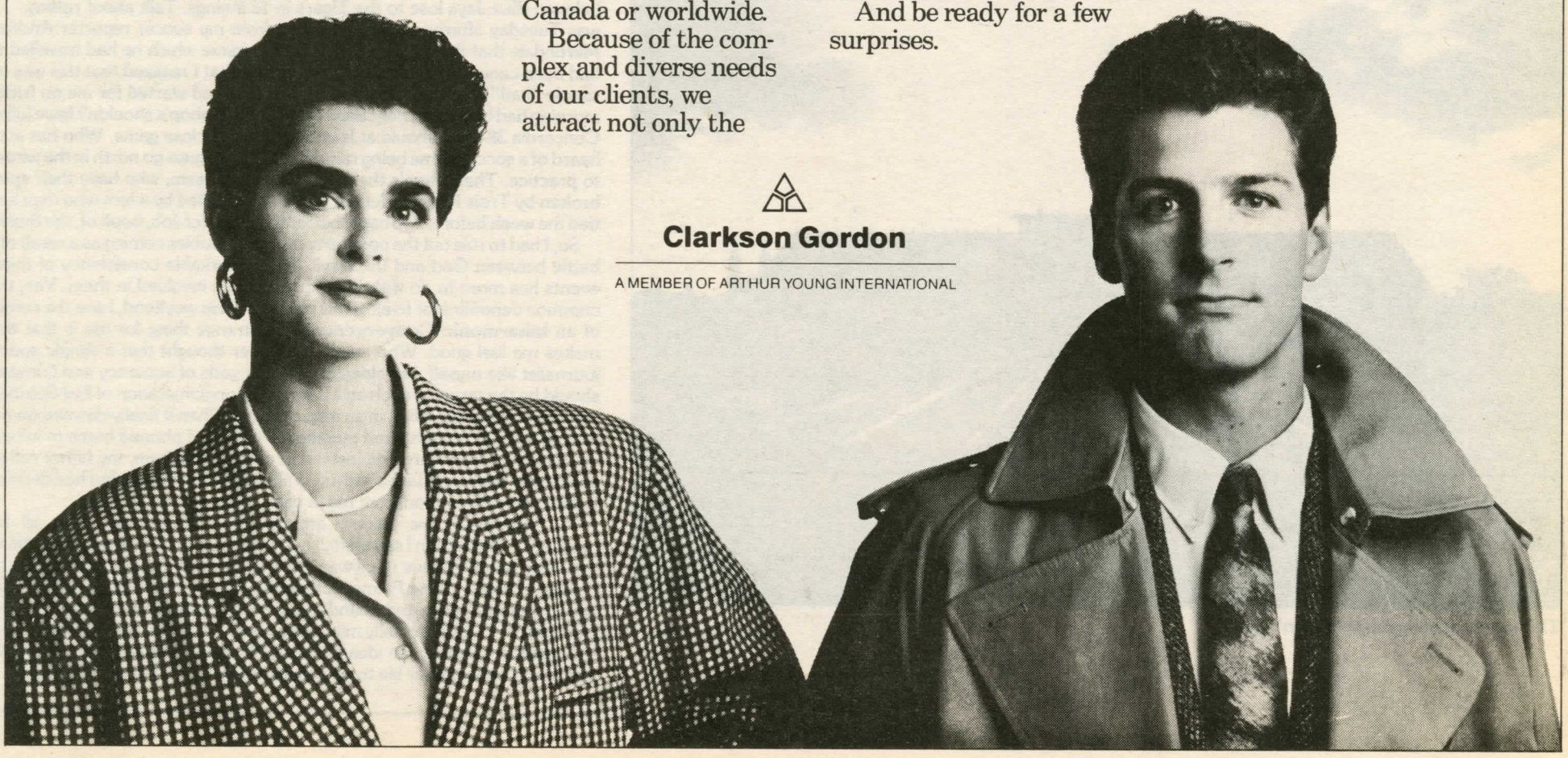


Sports

Men's soccer team looking to win

by Andrew Martindale

I had vowed never to align myself with this disturbing trend among ***Link*** sportswriters to include a protracted weather report with every article. It is not without embarassment then that I say that last Sunday's men's soccer game was cancelled because of bad weather.

"Bad" is a hackneyed term meteorology and has at best a subjective meaning. In this case it means: "More rain than Noah could have shaken a stick at."

The game was against Bishop's and is to be rescheduled for later in the season. Concordia's powerful team was looking for a win against the lesser Gaiters and the postponement is good news in a sense.

Poor playing conditions have a tendency to act as an equalizer in soccer, and the Stingers could easily have found themselves losing a game they can reasonably be expected to win.

The referee called the game after two minutes, at which time it was obvious that what was going on on the field could hardly be called soccer. It was a parody of the sport as players mucked about in shin deep water, bouncing the ball about like a tub toy.

Concordia's next game is today at 4 P.M. against Sherbrooke at Loyola Field. Sherbrooke is a much improved team this year with the addition of Marc Mounicot, a skilled forward from France. Stinger coach Andy Oronato has already predicted that Sherbrooke will be a contender for the divisional title.

While Oronato is looking to win, he's not too concerned about his team's early season play."We're going to use the whole season to prepare for the playoffs. We still have a lot of work to do, but we're certainly thinking about the title and beyond."

Maybe the nationals? Why not? In preparation for post-season enthusiasm then, here's a rundown of the team.

GOALKEEPER: Alex Polidoro is certainly one of the team's strong players. This is his third year in net for the Stingers and they haven't needed a back-up yet. His level headed play in the first game against McGill let the Stingers hang on to their slim 1-0 lead. Oronato says of him, "He's a good technical goalie and he's got a strong character that helps hold the team together."

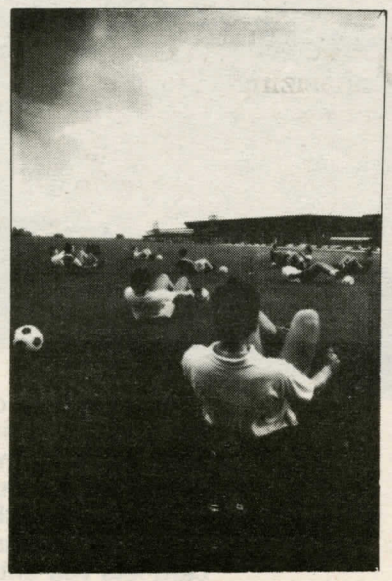
DEFENSE: The defenders are led by a couple of veterans, Jimmy Bagiota and S. Pirro, both solid, dependable players. Rookies Andy Moores, Larry Corso, and Mario Verelli round out the defence with some speed. Until the team gets an organized attack going it will rely on these players to carry them through the early part of the season.

MIDFIELD: Captain Paul Musson leads the team from midfield. With his brother Pat on one side and Sean Basket on the other they form a skilled, mobile force. They played well individually against McGill but couldn't seem to find each other for the attack. If they can pull things together, they may become the team's strongest asset.

FORWARDS: This position is for now the team's weakest. Pierre Thomas and Etha Anthony are only now joining the team. They'll need to work hard with Jimmy Roberts, Michael Larrive and Todd Farley to produce the goals necessary to get through the divisional ploy offs.

On Sunday, Andy Oronato mentioned how impressed he was with the power and versitility on the bench. Case in point is Rosi Yaldani who came on as a substitute against McGill and set up the winning goal from a corner kick. Coach Oronato will look to Jose Rodrigues, Dominic Boyle, and Frank Ziteza for the depth the Stingers will need if they intend to make a go for the national title.

"More rain than Noah could have shaken a stick at."



Stingers practicing (at top); Captan Paul Musson and coach Andy Oronato (below).

photos by Mike Fairney

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